

翻訳

『茶一利休と今をつなぐ』

千宗屋、2010年11月、新潮新書、新潮社：東京

第七章 深遠なる茶室

*Tea – Seeking the Missing Link to Rikyu, Sen So-oku, 2010, Shinchosha: Tokyo*Chapter 7 The *Chashitsu* – Profound Tea Room

竹鼻 圭子

Translated by Keiko Takehana, Proof-read by Angus Hall

和歌山大学観光学部

Meditation Room

The *shoin* style of *chanoyu*, or *chanoyu* in guest rooms, has been defined as the formal activities connected to inviting guests into rooms decorated with classical Chinese implements, and the serving of tea there is said to be the exercise of daily tea practice in a formal setting. On the other hand, the *chashitsu* tea room style, in which guests are invited into tea rooms and where these guests are feted through the making of tea in their presence, should be defined as a daily private exercise of the practice of making tea. At the same time, the *chashitsu* has a decorated *tokonoma* alcove, which should really be defined as an extraordinary formal setting. This dual nature of *chashitsu* tea rooms has long been discussed; did this conversion occur from the formal to the private or was it vice versa?

Another major conversion also took place in *chashitsu*: the shift from drawings to *bokuseki* ink calligraphy. Drawings had been displayed in the front guest rooms for appreciation by the guests. *Bokuseki* ink calligraphy, on the other hand, had originally been *inkajo*, which were certificates for the disciples of Zen Buddhism or *yuge*, which were the testaments of noble priests about their ideas, beliefs and lessons for their pupils. *Bokuseki* were not meant to be displayed, but the pupils would converse with their mentors through the calligraphy and self-reflect.

Therefore, the *chashitsu* space embraces a peculiar private atmosphere by its very nature because of the hanging scrolls of ink calligraphy mentioned above. Thus, inviting guests into the *chashitsu* means having a peculiar intimate relationship, that is

usually held in private studies, hobby rooms or even bedrooms. In this sense, the conversion may have been from private to formal instead of formal to private.

There were advisers for the Ashikaga Shogunate in the Muromachi period called *doboshu*, who were the art directors skillful in flower arrangement, linked verses, drawing, selecting and coordinating the classical Chinese implements and planning gardens. Many of them belonged to the Jishu sect of Buddhism, so that they were named Ami, the religious name for the secluded, and Noami, Geami and Soami are famous for serving Ashikaga Yoshimasa. Noami wrote *Muromachidono Gyoko Okazari Ki*, in which he explained precisely how rooms were decorated in the Muromachi villa when the Emperor Go-hanazono was invited there in 1437.

I noticed in his description that they hung Mossho-moji ink characters in the room called Zakke-shitsu. The calligraphy was written by Mossho Taikan, who was a Zen priest in the late South Sung period, and that Zakke-shitsu had originally been a Zen meditation room. Thus, they showed even a study room for Zen meditation to the emperor, but as the other rooms were all decorated with drawing scrolls, the place with the scroll of characters should have been a private space.

Some theorists state that the *tokonoma* alcoves had been *oshiita* boards on which they placed implements in front of scrolls in gathering rooms. The *oshiita* boards, on the other hand, were not decorative, but rather racks for the placing of private precious objects of importance. For example, they were painted by a craftsman, who put his precious implements on

the *oshiita*, on a drawing scroll of the Muromachi period.

Therefore, we can interpret the mental aspect of the decoration of tea bowls and tea caddies in the alcoves of tea rooms as enshrining precious goods, as in the case of Shinto altars. Also, inviting guests into such places can be easily imagined to signify extraordinary intimacy. Instead of treating the guests at a reception room in an aloof manner, we invite the guests into our ordinary rooms with a boiling kettle. However, it is not an ordinary, daily practice but rather, a special reception. *Chanoyu* may function to convert places and participants into a formal direction.

Why is *chashitsu* so small?

The *chanoyu* space is categorized into *koma*, small rooms, and *hiroma*, large rooms. *Koma* rooms are basically composed of four and a half tatami mats called *hojo* or *yojohan*, or even smaller, where intimate *chaji* gatherings are held by a host with around four or five guests. *Hiroma* rooms are larger than *yojohan*, where large numbers of guests are treated in *oyose* large tea gatherings of today. The division of *koma* and *hiroma* crucially determines the size of the alcoves, the composition of the space, and the trends of the implements.

The origin of *koma* rooms was the Dojinsai, which was a small room in the Higashiyamadono villa, today's Jishoji temple known as Ginkakuji Silver Pavilion, where Ashikaga Yoshimasa lived out his retirement. This is assumed to be the origin of Japanese rooms (*washitsu*) composed of four and a half tatami mats, and used as a study rather than a tea room. Before Dojinsai, the residences of the upper classes after the Heian period in Japan were composed of large rooms of boarded floors, which were usually partitioned off with screens or folding screens into private spaces. They would put tatami mats called *agedatami* on the floors for their relaxation. Dojinsai as a whole, on the other hand, was a completely private space, which was floored with tatami mats and composed of *chigaidana* shelves, *tsuke-shoin* alcoves, *mairado* wooden sliding doors, and windows with *akari-shoji* sliding doors.

Yoshimasa was said to spend his daily life there, inviting intimate friends and relatives to his tea receptions. Before him, tea was made in separated rooms and then served, but it has been pointed out that it is possible that tea was made in front of the guests there, as ink writing was discovered from *nageshi*, a pillar holder, reading "On-iruri no ma" (a room of sunken hearth). The intimacy among them might have been enhanced by his special receptions in his small, private room.

Why is *chashitsu* so small? Another answer is based on *Yuimagyo*. There is a famous episode in the sutra; unlimited

people could get into the extraordinarily small room of *hojo* (a 3.3 meter square room) owned by Yuima Koji, who was the main fictitious character in *Yuimagyo*. Disregarding the physical space, they might have deliberately reduced the space into small *chashitsu* for the sake of profound intimacy. The episode above espouses the idea of the radically small space of *chashitsu*; the smallest *chashitsu* are *ichijo-daime* of Konnichian of Urasenke and Kankyuan of Mushakojisenke, which are composed of only one (*ichijo*) and three quarters (*daime*) of tatami mats.

The idea above is identical to the *soan* hermitage where the hermits of the Middle Ages, such as Kamo no Chomei or Saigyō, lived their secluded lives in their fashion in a limited *hojo* space. Shuko, the founder of *wabi-cha*, might have planned his *chashitsu* in the *yojohan* style based on this fashion. As I have occasionally mentioned the "heart to heart relationship" (*jikishin no majiwari*) in this book, this intimate relation inevitably affected the choice of the size of *hojo* at the starting point of *chashitsu*.

The basic form of *chashitsu*

Koma rooms, which are smaller than *yojohan*, are designed for *hakobi-temae*, in which, apart from the kettle, they carry all the implements into the room, and carry all of them away at the end, leaving an empty room. Basically, they do not use shelf units like *daisu* on which the implements for *temae* are displayed beforehand. The number of tatami mats and their layout varies: four and a half tatami, the long layout of four tatami, three tatami, three and three quarters tatami, two tatami, two and three quarters tatami, one and three quarters tatami, and so on. As I mentioned above, the symbolic tea room Kankyuan of Mushakojisenke is known as the smallest *chashitsu* consisting of one and three quarters tatami called *ichijo-daime*.

Let me explain the structure of *chashitsu* using the case of Kankyuan. As I mentioned in the description of the origin of the three Sen Houses, Mushakojisenke is a tea house founded by the fourth grand tea master Ichio Soshu after his resignation from the service at Matsudaira House in the Takamatsu domain. The distinctive characteristics of the *chashitsu* are its plan for use by the elderly, as he used it after his retirement, and its device to make the narrowest space appear spacious.

Today's Kankyuan is a reconstruction by the twelfth *iemoto* Yukosai. Its layout is *ichijo-daime* in the semi-gabled roof style of cypress shingles (*kokera*) with eaves. There is a board 15 centimeters wide, called *han-ita* (half board), in between the three quarters tatami for *temae* (*dogu-datami*) and a tatami for the guests (*kyaku-datami*), which makes the room appear spa-

cious. The corner pillar behind the place for the brazier, which is used during summer, is half-plastered to allow the room to seem more spacious. The entrance for the host has a boarded space of a half tatami, which makes the room actually the space of three tatami mats along with the half board. Although its style is *ichijo-daime*, the smallest of *wabi-cha chashitsu*, four to five guests can be served, and it is arranged to be used for a wide range of receptions, including those for priests, merchants, warriors, aristocrats, and the like.

Another characteristic is the *mizuya-doko* set in the wall on the left side of the host, in which you can prepare a water vessel and other implements and prepare *kaiseki* meals and clear them away at the end. In this way, the host can perform almost all the procedures of *chaji* in one position, without moving in and out of the small *chashitsu*. However, this was devised for Ichio Soshu when he was in his seventies, too elderly to be able carrying anything and perform all the procedure of *chaji*. We are not allowed to use it in our youth since it may appear rude, and Mushakojisenke has the tradition to give permission for its use in *temae* only after the age of sixty, the age of *kanreki*, which signifies rebirth in the Eastern zodiac system.

The Structure of *Chashitsu*

Let me explain the elements of the structure of *chashitsu* tea rooms. You should actually experience *chashitsu* someday.

The *Roji* garden Path = outside your daily life

The *roji* garden path is a small garden attached to a *chashitsu*, whose form is not designed for the appreciation of natural beauty. In the beginning, tea rooms were built in the residences of the merchants of Sakai, and the *roji* paths led to tea rooms, which were detached from the main buildings. The paths had the function of resetting the minds of those passing through from their worldly life to another world of tea. Evergreen trees were planted in the garden paths to highlight the flowers in the tea rooms and to expel the worldly seasonal atmosphere. Brightly coloured vegetation planted for the appreciation of their flowers or trees with coloured leaves were never planted, they would be a distraction. There is a small gate, through which you have to stoop to access the *roji* (*roji-guchi*) beside the entrance hall, which is designed to signify the path to another world outside of daily life. You might be ushered in to the entrance hall, but you may access the *roji* without introduction when it is unlocked. On the other side of the entrance is another world, the world of the hermitage. There are *machiai* (waiting benches), *chumon* (a middle gate: Mushakojisenke has the famous Amigasamon), *setchin* (toilets), and *tsukubai* (stone

water-basins or washbasins). Rikyu called the *roji* a way out of this world, that is, a way to shut out the mundane worldly conventions and lead you to the outer world. The garden and the tea room are both out of this world, so to speak.

Chashitsu-- tea room

Materials = miscellany

The original tea rooms were huts used by people as places to relax and to pass their free time and were made of various pieces of timber left over after the building of houses, or hermits' *hojo* huts made of a mix of materials. Urban tea masters also loved the rural life style. Hence, rough and natural materials are preferred when building tea rooms. These include wood, bamboo, clay, paper and the like. Logs are especially popular as the basic material. Logs have knots, curves and other features so that they form the basic design of tea rooms and are used as pillars and timbers in the *toko* alcove as well in other areas of the tea room.

Structure = Creating "small but firm"

The construction of tea rooms using logs instead of square timber requires different devices other than that of standard Japanese architecture. Since the pillars and walls of tea rooms are thin, the timbers in the walls are fastened vertically as well as horizontally to create their firm framework. Furthermore, plastered clay walls on a foundation of woven bamboo called *komai* appear to be a light exterior, but actually, create "small but firm tea rooms", which could not be destroyed by earthquakes or typhoons.

The *toko* alcove = the holy of holies

The character of a tea room is determined by the position of its sunken hearth, *toko* alcove and the direction of the *temae* performance. Scrolls of calligraphy or painting and flowers are exhibited in the *toko* alcoves as the main feature of tea gatherings. The style of the *toko* has been established through the changes of forms and functions over time, whose origins are in the *oshiita* boards and *jodannoma* alcoves; the former were movable boards on which Buddhist altar fittings of incense burners, candlesticks and vases, ink stones and books were exhibited; the latter were installed in *shoin* style villas as the place where nobles sat. It is noticeable that the alcoves have been characterized as the holy of holies, a place to worship gods and Buddha. The alcoves are positioned both close to where the guests and hosts sat. Many kinds of *toko* alcoves were designed after the days of Rikyu: *muro-toko*, *fukuro-toko*,

kekomi-toko, *Oribe-toko* and others.

Ro sunken hearths = the focus of tea rooms

Ro sunken hearths are opened annually from November to April, and play the focal role in deciding the relations between where guests and hosts sit. They were placed next to the front rooms, but were placed in tea rooms in Shuko's days, and tea was made in front of the guests. They were originally placed in small rooms, but today are also placed in large rooms. There are eight types of placement for sunken hearths in the layout of Sen Houses, and we should adopt one of them as a principle.

Tamami mats = bearing the functions

An *ichijo-daime* tea room is composed of an ordinary tatami mat called *maru-datami* and *daime-datami*. A *maru-datami* is 190 centimeters in length and 95 centimeters in width. A *daime-datami* is shorter than a *maru-datami* by the length of a *daisu* board and a *furosaki-byobu* holding screen placed behind the implements, which bears the role of symbolizing that the place is not for the gorgeous *shoin* style tea with *daisu*.

The tatami mats' function varies according to its position, and mats can be replaced or omitted. The space where the host makes the tea is restricted to a tatami mat or a *daime-datami*, regardless of the size of the tea room, which is called the *temae-datami* or *dogu-datami*, and on which the implements (*dogu*) are placed. Then there are the *kyaku-datami*, where the guests sit, and the *kinin-datami*, where the first or noble guest sits, depending on the situation. And there are also the *humikomi-datami*, where the host steps in through the *sado-guchi* doorway, the *ro-datami*, where the *ro* sunken hearth is placed, and the *kayoi-datami*, between the *humikomi-datami* and the *kyaku-datami*. There are tatami mats that serve only one function in large rooms, whereas tatami mats occasionally serve multiple functions in smaller rooms.

Doorways = expression of attitudes

The doorways to a tea room are clearly categorized into those for the guests and others for the hosts. Those for the guests are classified into two categories; the crawl-through doorway, called *nijiri-guchi*, and the doorway for nobles, called *kinin-guchi*. Those for the hosts are also classified into two categories; the doorway for *temae* procedure, called *sado-guchi*, and the doorway for serving confections or meals, called *kyuji-guchi*.

The *Nijiri-guchi* is a small doorway which is approximately 66 centimeters in height and 63 centimeters in width. It was said to be inspired by the doorway found on a houseboat,

so that you have to bend down to go through it, which signifies that the room is a place where every participant is equal regardless of their social status. Guests should enter through the doorway from the spacious outside into a small room, which triggers the convergence of the senses. Crawling on all fours is often referred to as a "return to the womb", which might have the effect of detachment from daily life. The act of physically bending down has the effect of making the small room appear spacious, and of focusing on the *toko* alcove in front of the doorway, which is decorated with flowers and scrolls. Then, in come the host and the cup of tea. Guests have to move on their knees, a movement referred to as *shikko*, and sit on their knees in the tea room. Tea rooms are designed to appear beautiful from a low position. The *Kinin-guchi* is the doorway for nobles, devised in the middle Edo period. The doorway is composed of two sliding doors through which the guests, mostly nobles, can go in and out without bending down.

Sado-guchi is a doorway for the host leading from the preparation room, through which guests would never pass through. It is also referred to as the *chatate-guchi*, *teishu-guchi* or *katte-guchi*, which literally means doorway for *temae* procedure, doorway for the host or doorway for convenience respectively. The *Kyujiguchi* is a doorway for the host and assistants from the preparation room for purposes other than the *temae* procedure. Tea rooms smaller than a two tatami room and a *daime-datami* do not have *kyuji-guchi* but rather *sado-guchi*.

Windows = the modulation of light

Originally, tea rooms had been outdoor arbours composed of frames with *shoji* sliding doors, from which light passed through. Tea rooms with too much light began to be phased out in the days of Jo'o and the *soan* style of tea room was established. *Soan* style tea rooms were enclosed with walls instead of frames, so that windows were set for the sake of lighting.

The direction, size and type of windows induce intricate optical and psychological effects. The transition of light there transformed time into panoramas via the modulation of light. You can observe the transformation through windows which face south, which transmit so much light.

The three basic types of windows are the *shitaji-mado* (the understructure window), the *renji-mado* (row lath window), and the *tsukiage-mado* (push-up window). The *Shitaji-mado*, which is the most primitive style, is also called *nurinokoshi-mado* (unfinished window) or *Yoshi-mado* (reed window). Without plastering a part of the wall and exposing the understructure lath, this part of the structure is designed to function as a window through which light and wind are allowed in. The

window is usually not made of bare laths, but of latticed reeds with wisteria vines.

The *Renji-mado* is framed by the threshold and lintel and made of thin timber or bamboo bars vertically lined. This structure has another effect; the thin intervals of bars allow light to come in, but disturb the view from outside in the daytime. Hence, in *yobanashi-no-chaji* (evening conversational tea gatherings), the windows are covered with boards instead of *shoji* paper sliding doors, to prevent the inverted effect in the evening, so that the participants can't be seen from the outside. Furthermore, a sword cannot easily penetrate the windows fastened with vines and bamboo bars. Everybody in tea rooms is unarmed, as they are required to leave behind their weaponry. This meant that, in days gone by, they had to be safeguarded against possible raids. For the same reason, you should exit through the *nijiri-guchi* small doorway facing forward instead of backward. *Tsukiage-mado* is a kind of skylight installed in roofs with wooden frames. Tea masters have created the atmosphere in tea rooms through the arrangement, design and materials of the windows installed in walls, and by the control of light, the openness and stagnation of the spaces.

logic of *chanoyu*.

There are numbers of distinctive tea rooms in Japan: Myokiantaian, which is a single tea room left designed by Rikyu, Joan by Oda Urakusai and Kohoanbosen by Kobori Enshu. The best way to really understand the ideas behind *chanoyu* is to sit in a tea room and take the implements in your hands. They occasionally open those historically valuable tea rooms. I firmly propose that you go and see them. Among the three tea rooms designated national treasures, Taian and Joan are open to public, but Ryukoin Mittan in Daitokuji temple is not.

These days, professional designers and architects plan experimental tea rooms. The ultimate minimal art of the Japanese tea room may intrigue the creators of today. However, tea rooms were originally planned by the tea masters for the sake of their ideal *chanoyu*. Tea rooms designed by those creators appeal as interesting spaces because of the novelty of the use of materials and their design, but they are not realistic.

Today, the problem is not only of the designers, but also of today's tea masters, who cannot propose creative designs of tea rooms. I hope that professional designers and architects have an interest in and enjoy learning about the profound nature of *chanoyu*, and that they then create tea rooms as if they were tea masters, with the professional knowledge and skills in their fields, with their individual tastes, and with plans based on the